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NO. 1

CONTEMPORARY POETRY

*Second Series*

LUCILE KELLING



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CONTEMPORARY POETRY

*Second Series*

LUCILE KELLING

*Associate Professor Library Science  
University of North Carolina*



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## INTRODUCTION

This study is a survey of some of the special interests and trends in contemporary poetry, and makes no claims to comprehensiveness. Inclusions and exclusions have been somewhat arbitrary; some may be attributed to individual preference and personal idiosyncrasy. A number of the poets who have been omitted from study were discussed in *Contemporary Poetry* (Library Extension Publication, vol. 4, no. 3, 1938).

Unless we are determined to live with the past it is important that we be aware of new ideas and new forms of expression. In the field of poetry, where many poets have broken wholly or in part with tradition and are endeavoring, whether successfully or not, to express themselves in the spirit and language of their time, an open mind is indispensable. For a better understanding of the whole field of contemporary poetry and a more intelligent study of what certain poets are attempting to do, the following books are recommended:

*Directions in Modern Poetry*, by Elizabeth Drew in collaboration with J. L. Sweeney. Norton, 1940.

*A Dialogue on Modern Poetry*, by Ruth Bailey. Oxford University Press, 1939.

*The American Way of Poetry*, by H. W. Wells. Columbia University Press, 1943.

*Modern Poetry and the Tradition*, by Cleanth Brooks. University of North Carolina Press, 1939.

*Poetry and the Modern World*, by David Daiches. University of Chicago Press, 1940.





## OLD AND NEW POEMS

No modern anthologist is better-known or enjoys a wider popularity and more respect than Louis Untermeyer. In addition to the good taste and high literary quality of his selection, Mr. Untermeyer adds greatly to his anthologies by the care he takes in arrangement, his happy choice of division titles, his biographical and critical and interpretative notes. The new anthology, *A Treasury of Great Poems, English and American*, which begins with the King James Version of the *Bible* and early English ballads and songs, and ends with forty of the outstanding poets of our own time, maintains the same high standards with an interesting innovation. "With the biographies of the poets, the interpretation of their work and the chronicle of their lives against the historical background . . . is integrated—in one flowing, living continuity—the imperishable poetry itself."

Mr. Untermeyer is himself a poet—as well as essayist, critic, biographer, lecturer and teacher.

*New Poems*, a series which began in 1940 and has subsequently been published for the years 1942, 1943 and 1944, is edited by Oscar Williams. Any anthology is naturally subject to the compiler's personal taste and preferences and that this is true of *New Poems* is inescapable. Poems of recognized and outstanding contemporary poets and, as should be, those of unknown poets of merit and promise, are included; but there are also many poems of new, young and often—alas!—very minor voices. In his preface to the 1943 volume, Mr. Williams says, "This is an anthology of war poetry, not of propaganda to arouse patriotism. It is the current work of poets who have intensely felt the fact of war, whether their subject matter be swans or strawberries, rifles or love. They write . . . of the state of the human organism in the emotion of now living." The 1944 volume is in two parts: American and British Verse; and Poems from the Armed Forces.

For anyone who wishes to keep abreast of modern poetry *New Poems* is important. Portraits and brief biographical notes are included.

*Poetry: A Magazine of Verse* was founded in 1912 by Harriet Monroe, and is published monthly in Chicago. In addition

to the new poems in each issue, there are critical essays on modern poets and poetry (such as in May, 1944, "The Action of In-corrigeable Tragedy" by Kimon Friar which is an extended review of Oscar Williams' *New Poems 1943*; and "Radio and Poetry" by Milton A. Kaplan in August, 1944) and reviews in varying lengths of recent books of poetry.

*Subjects for Study*

- I. *A Treasury of Great Poems, English and American*, edited by Louis Untermeyer  
 Editor—Background and Previous Work—Reputation.  
 Anthology—Selection—Arrangement—Introductory Notes—Criticism.  
 Old and New Favorites.
- II. *New Poems 1943; New Poems 1944*, edited by Oscar Williams  
 Basis of Selection—Authors—Evaluation.  
 Select Poems for Examples.
- III. *Poetry: A Magazine of Verse*  
 History—Editors—Contributors.  
 Purpose—Characteristics—Value—Estimate.

*Additional Reading:*

*Best Loved Poems of American People*, by Hazel Felleman  
*Anthology of World Poetry*, edited by Mark Van Doren

## CHAPTER II

### PULITZER PRIZE POETS I

Although Marya Zaturenska, whose *Cold Morning Sky* won the 1938 Pulitzer Prize for Poetry, has published only three other collections of her poetry, including *The Golden Mirror* in 1944, her work has appeared in a number of anthologies and periodicals. She had received several awards prior to the Pulitzer Prize. For the most part Miss Zaturenska's poetry seems to be of the past: lyrical, dreamlike and "existing in an atmosphere of faint perfumes and echoes." There is a deep note of sadness. At times her literary and artistic references and awkward phrasing and vocabulary obscure her thought and leave an impression of a literary exercise lacking in sincerity and reality. The poems I like best are "For a Child," "All Is Well with the Child," "Epitaph for a Careless Beauty," "The Princess and the Lamb," "The Visitation of Angels," and "Variations on a Theme by George Herbert," which seem to me simple, real, and passionate.

John Gould Fletcher's *Selected Poems*, which won the Pulitzer Prize in 1939, comprised selections from his work from 1913 to the date of publication. He was first known for his Imagist experiments in which he was markedly successful. His later work shows little of his earlier style and manner. Fletcher's poetry is distinguished for its "technical accomplishment" which "emerges in his control of a bountiful variety of metres and the richness of his perception of the world around him." Some of his poems are beautiful in imagery. *South Star* maintains his reputation.

A literary figure of versatility with many publications to his credit, Mark Van Doren in 1940 won the Pulitzer Prize for Poetry for his volume *Collected Poems*. *The Seven Sleepers*, his most recent volume of verse, includes *Our Lady of Peace and Other War Poems* (first published in 1942) with nine new poems, and five other sections. Mr. Van Doren is an anthologist of note, a distinguished critic and prose writer. His widely read *Liberal Education* has been much discussed and frequently referred to in academic circles. His broad interests are reflected in his poetry which is varied in theme, form, technique and metre. Although his erudition is apparent it does not obscure the thought; his theories and view-points are never labored or didactic nor do they harm the "poetic" effect. His choice of words and imagery are pleasing and often delightful.

*Day of Fire* shows a further advance in the lyric gifts of Leon-

ard Bacon whose *Sunderland Capture and Other Poems* was awarded the Pulitzer Prize in 1941. Bacon is a scholar with a poet's gift for words, catholicity of observation and an eager wit combined with a passion for beauty and the enduring realities. "He is a traditional poet of rhyme and metre." His poems, written in wartime, are often noble and unforgettable.

Yet do not mock us. We are the mad, whose madness  
Loosed what was not desired  
By us, who now must disappear in sadness,  
Embittered, tired,  
Though, in our failure, never at all forgetting  
What it is that endures,  
We, by prevision, while our sun was setting,  
Imagined yours . . .

"The Children."

*Subjects for Study*

I. MARYA ZATURENSKA

*Cold Morning Sky*

*The Golden Mirror*

Recognition—Reputation—Influences.

Characteristics of Poetry: Cadence, Music, Lyricism — Concern with  
Past—Vocabulary—Subjectivity. Illustrate.

II. JOHN GOULD FLETCHER

*Selected Poems*

*South Star*

Early Work—Rank and Reputation.

Poetry—Imagery—Internal Rhyme—Metres—Perception.

III. MARK VAN DOREN

*Collected Poems*

*The Seven Sleepers*

Other Work as Editor, Anthologist, Critic, Author of *Liberal Education*.

Poetry—Variety and Versatility—Themes.

Short Poems—Distinguishing Features with Illustrations.

IV. LEONARD BACON

*Sunderland Capture*

*Day of Fire*

Life—Background—Prose Work.

Poetry—Scholarship—Sparkling Satire—Lyric Quality—Other Characteristics. Illustrate.

*Additional Reading:*

*Collected Verse*, by Robert Hillyer

*The Flowering Stone*, by George Dillon

*Public Speech*, by Archibald MacLeish

*Fiddler's Farewell*, by Leonora Speyer

*Bright Ambush*, by Audrey Wurdemann



### CHAPTER III

## PULITZER PRIZE POETS II

William Rose Benét, in 1942 the winner of the Pulitzer Prize for Poetry, has, since the publication of his first volume of poetry in 1913, thirty-five volumes to his credit. As these consist of poetry, short stories, critical essays, juveniles, anthologies, and one novel, his versatility is obvious. In addition to writing these books, Mr. Benét has been connected with several magazines, including the *Saturday Review of Literature*, of which he is poetry critic, columnist and contributing editor. His poetry is strongly individualistic and is enriched by great diversity in lengths, forms and rhythms. Mr. Benét is equally at home in the *métier* of long or short narrative poems, lyrics, personal poems and those of public sentiment. He can be joyous, ironical, bitter, sympathetic, moving.

*The Dust Which Is God*, for which Mr. Benét won the Pulitzer award, is a long semi-autobiographical poem. *Day of Deliverance*, his latest work, is "a book of poems in wartime" which "pays its respects to many of our United States and to most of the United Nations. Nor does it neglect to speak, often in words not easily forgotten, of the more dangerous enemies of mankind and of the world's future."

It was for *A Witness Tree* that in 1943 Robert Frost won the Pulitzer Prize for the fourth time. Prizes do not necessarily signify great merit on the part of the recipient nor is the awarding always a matter of public agreement, but in the case of Robert Frost merit is unquestioned and few poetry readers would disapprove of his selection. Sometimes spoken of as a poet of New England, Mr. Frost can be as truly called a poet of America. He has the qualities of honesty and plain-speaking and of closeness to common people. "His reflective impulse is enriched by a tender and individual fancy as well as by an intimacy with nature. . . . When the reflective mood and the lyrical blend most happily in some of his shorter lyrics, the kind of sunny sanity which gathers up into it the shadows of experience has in it something of a proverbial wisdom, though the angle of vision and the turn of expression are so distinctively his own." He has a gift for dramatic and colloquial condensation.



A few poems from *A Witness Tree* are included in *Collected Poems*; and *Come In, and Other Poems* is a selection of eighty-three poems from Frost's seven major books with a biographical introduction and commentary by Louis Untermeyer and numerous drawings by John O'Hara Cosgrave 2d.

Stephen Vincent Benét's death in 1943 brought to an end a literary career of much accomplishment and great future promise. His *Western Star* (see Chapter IV) was only just begun and he was also engaged in writing radio programs and other poems of immense service to the country he loved. He was a many-faceted poet, master of many forms and variations in manner. His work revealed vigor, power, humor and imagination. His *John Brown's Body* has already become an American classic. For it he was awarded the Pulitzer Prize for Poetry, which was again awarded to him in 1944 posthumously. *Selected Works*, of which volume one is devoted to poetry, contains much of the best of his published work but necessarily excludes some favorites. It is prefaced with an appreciation by Basil Davenport.

### *Subjects for Study*

#### I. WILLIAM ROSE BENÉT

*The Dust Which Is God*

*Day of Deliverance*

Life—Literary Reputation and Accomplishments.

Narrative Poems—Themes—Style—Treatment—Unusual Features.

Short Poems—Diversity of Form—Rhythms—Characteristics.

#### II. ROBERT FROST

*Collected Poems*

*A Witness Tree*

*Come In, and Other Poems*

Life—Background—Rank.

Works—Characteristics. Illustrate extensively.

#### III. STEPHEN VINCENT BENÉT

*Selected Works: Poetry*

Life—Background—Achievements.

Works—Rank—Characteristics of Metre, Theme, and Style.

*Additional Reading:*

*Starry Harness*, by William Rose Benét

*Rip Tide*, by William Rose Benét

*A Further Range*, by Robert Frost

*Burning City*, by Stephen Vincent Benét

*John Brown's Body*, by Stephen Vincent Benét

#### CHAPTER IV

### AMERICANA I

Now for my country that it still may live,  
All that I have, all that I am I'll give.  
It is not much beside the gift of the brave  
And yet accept it since 'tis all I have.

This quatrain, believed to be one of the last he ever wrote, may serve to introduce not only Stephen Vincent Benét's long poem *Western Star* but all poems of whatever length which are written by poets, major and minor, for their country. Some of the poems that have been chosen as "Americana" are concerned with historical or legendary incidents that are American, while others are American because they so show the influence of our country that they could have been written only by Americans. Locale, language, description may be factors; sometimes love of country and faith in what it symbolizes make poetry American. The best poems are not, of course, consciously "patriotic."

"In 1934, Stephen Vincent Benét planned and began a long narrative poem about the western migration of peoples and more specifically the pioneers, first as they came to America and then as they spread out through America toward the West. It was to be a long poem—of three, four, or possibly five books—longer than *John Brown's Body*." Some work was done on this proposed epic, *Western Star*; other poems intervened; then work on it was resumed. When the war began Benét laid it aside once more to write such radio programs as *They Burned the Books* and *Listen to the People*, and the *Prayer for United Nations* which President Roosevelt read on Flag Day. However, some months before his death, on March 13, 1943, he went back to it and prepared Book One of *Western Star* for publication. For this great narrative poem the Pulitzer Prize for Poetry was posthumously awarded to Stephen Vincent Benét in 1944.

In his "Invocation . . . for the nameless, numberless  
Seed of the earth . . ." he says

This is their song, this is their testament,  
Carved to their likeness, speaking in their tongue  
And branded with the iron of their star.

Another Pulitzer Prize winner, Mark Van Doren, has, in *The*

*Mayfield Deer*, written a dramatic story based on an incident which he discovered in an Illinois county history. Since the same story has been told in other parts of the country, it may probably be assumed that it is legend, not necessarily history. Whether it be legend or history, in setting, language and atmosphere Mr. Van Doren has made it American.

*Morning in Iowa* by Robert Nathan, novelist, essayist and poet, is a slight but charming poem, filled with nostalgic names and the breadth and sweep of America.

The day comes first along the eastern shore,  
While still the night, the blossom-scented deep,  
Lies over Needles, over Elsinore,  
And Kansas all asleep.

. . .

The day goes west.

In noonday tide the green Atlantic flows  
Long breathing and at rest.  
And the bright wave, with morning at its crest,  
Washes the high Sierras with their snows.  
This is the brotherhood, the heart and soul  
Of the nation—this generous earth, bearing its separate  
yield

Acre by acre across a continent.

We in the United States are often forgetful that "America" does not belong to us exclusively. The Canadian poet, E. J. Pratt, is as American as are any of our own poets. He has been recognized for many years as outstanding and some critics consider him the leading Canadian poet. He has published several books on sea-faring life including *The Roosevelt and the Antinoe* which related the rescue of an English freighter by an American liner. Twice he has received the Governor-General's Annual Literary Award for Poetry and in 1940 he was awarded the Lorne Pierce Gold Medal by the Royal Society of Canada.

*Brebeuf and His Brethren* is the dramatic recital in blank verse of the heroic story of the Jesuit martyrs in Huronia during the period from 1625 to 1649.

*Subjects for Study*

- I. *Western Star*, by Stephen Vincent Benét
  - II. *The Mayfield Deer*, by Mark Van Doren
  - III. *Morning in Iowa*, by Robert Nathan
  - IV. *Brebeuf and His Brethren*, by E. J. Pratt
- For each of these long poems tell something of the author, his life and achievements.
- Tell the story. Is it authentic and based on historical fact or drawn wholly or in part from the imagination of the author?
- Analyze the style of the narrative.
- Describe the form of verse.
- Explain the metre (or metres) and give examples from poem to illustrate.
- Criticize the poem, and choose portions to illustrate its various qualities.

*Additional Reading:*

*Poems of People*, by Edgar Lee Masters

*The New World*, by Edgar Lee Masters

*The People, Yes*, by Carl Sandburg

## AMERICANA II

No more sincere and passionate poem has lately been written about America than Russell W. Davenport's *My Country* which is "a moving evocation of our heritage, our obligation and our hopes." Louis Untermeyer writes, "This is a poem that will be read on many levels of enjoyment. It will be relished for its craftsmanship, its skillful manipulation of many kinds of verse, its juxtaposition of the casual and the eloquent. It will be hailed for its music, for its flexible symphonic structure—its themes varied in each of the four movements and triumphantly summed up in the finale. But it will be read most widely and with the greatest appreciation for what it has to say, for its probing questions and passionate affirmations." Davenport tells us of the greatness of our history, the richness of our land, of the varied character and temperament of our people, of our hope of freedom; of our "lost dream," of our terrible neutrality

with the light on our faces

Of bonfires burning up our destiny;  
of what a soldier's death means to all of us; and of what  
we can be if we have the faith to see that

Freedom is not to limit but to share,

And freedom here is freedom everywhere.

Robert P. Tristram Coffin is a prolific writer, not only of poems but of novels, essays, biographies, history, and of several other forms of literature. Not all, but much of his work is concerned with his native New England, particularly Maine. *Primer for America* is made up of ballads "meant to be first lessons in the first principles of being American, the primary stages of the American myth." *There Will Be Bread and Love* tells of homely country experiences, life on a Maine farm, haying, bonfires in autumn, fishing, baking bread, bringing home the cows, the May basket. His "honest, homespun" poetry reveals simple and familiar sights and sounds in nature, and many of his word-pictures are exquisite and beautiful. An earlier volume, *Strange Holiness*, won Mr. Coffin the Pulitzer Prize.

From across the continent comes *Proud Riders and Other Poems* by H. L. Davis, novelist and poet of the Far West. Mr.



Davis has a fresh and vigorous talent and writes with authority, pride, and satisfying emotion of the excitement and dramas and characters of his region. He pictures clearly a busy plain life with its berry pickers, cattlemen, sheepherders, and laborers. The birds, fruits, flowers, and grasses of a beautiful land are simply and lovingly drawn.

Much of the language and background that have made Elizabeth Madox Roberts' novels so much liked carry over into her poems. *Song in the Meadow* is full of song and ballads and legends of American history and folklore. There is variety of mood and scene; the poems have charming rhythms, maturity, depth, and character, and are marked by lyric simplicity. "Conversations beside a Stream" is an unusual treatment of material much in mind to-day. The cradle songs and the poems of childhood are delightful.

In the foreword to *Eighteen Poems* Paul Green says of James Boyd that he turned to poetry in his later years because "the threat of personal and universal tragedy made him cry out the anguish and hope that were his, and the earth's. The pain of these breaking dreams and promises of men leaking away in the crimson of their draining hearts made more fervent and pure the voice of him the man and the artist.

"And the novels which he had it in him to write . . . must be put aside in favor of that lyric feeling that possessed him almost suddenly and more and more. He began to write poetry for itself. In it he could come straight to the issue, to the burning point of concern, without deviation by way of character, setting or plot . . . He must try to give utterance to the emotion in him. He had need to say forth the faith that he believed in, to speak the grief that was his and ours for those he loved, the young men of America, the young men of the world—

the shining girls and boys

Who, cursed with too much ardor for their weight,  
Fly upward to their fate."

Mr. Boyd wrote simply, directly, beautifully, and his love of country and his faith shine through these few poems.

*Subjects for Study*

- I. *My Country*, by Russell W. Davenport
- II. *Primer for America; There Will Be Bread and Love*, by Robert P. Tristram Coffin
- III. *Proud Riders and Other Poems*, by H. L. Davis
- IV. *Song in the Meadow*, by Elizabeth Madox Roberts
- V. *Eighteen Poems*, by James Boyd  
For each poet tell something of his life, background and influences;  
other work, reputation.  
Why are his poems American? Because of scene? of subject? of language? of spirit? Illustrate.  
Discuss form and metre.  
Criticize poems, using illustrations to exemplify characteristics.

*Additional Reading:*

*Salt Water Farm; Strange Holiness; Yoke of Thunder*, by Robert P. Tristram Coffin

## VERSES GRAVE AND GAY

"Light verse" suffers from somewhat the same belittlement that fiction suffers in comparison with history, biography and other more "serious" works. To relegate all literature that is not avowedly serious in purpose to one's lighter moments is a mistake for surely it is in moods of dark despair that one needs the lighter touch. As one reviewer has said, "*Innocent Merriment* arrives at a time when we are badly in need of both innocence and merriment." This collection, "an anthology of light verse" made by Franklin P. Adams, poet and one of the famous participants of the radio program "Information, Please," is thoroughly enjoyable. No one could fail to find pleasure in some of the nearly four hundred poems. Along with Donne, Coleridge, Dryden and Pope are to be found Clarence Day, Margaret Fishback, Dorothy Parker and Samuel Hoffenstein. Some of the poems are the work of "amateurs" known in literary circles for little or nothing else than the selection or two given here.

Arthur Guiterman has written poetry for many years and has given pleasure thereby to many who grieved at his death. He himself defined humor as "laughter mixed with love" and this has typified his philosophy and his work. His poems reveal a simple wisdom, a perceptive sympathy, a bitter hatred of evil, a patient and joyous hopefulness and good nature, common sense and intelligence. Typical of his attitude is:

I give you of my strength and not my weakness,  
 The courage of my heart and not its fears,  
 The glory of my life and not its bleakness,  
 I give to you my laughter, not my tears.

The literary work of Christopher Morley is so well-known in other media that his poetry is, unfairly, over-looked. Whether he writes gravely or gaily he is always workmanlike, honest and skillful. His word-patterns are pleasing and his spontaneity and expression delightful. One has always the pleasurable feeling that he enjoys writing as he must enjoy most things in life. His

love of Chaucer, his appreciation of Dorothy Wordsworth, his delight in Pope

Most perfect mind in English, he had fun ;

Assassin and embalmer, both in one.

are a joy to the reader—as is also his obvious pleasure in the Old Mandarin and his “Chinese translations.”

Vincent Starrett's *Autolycus in Limbo* is “subtly hilarious, unconventionally carefree and cleverly phrased.” “Clever thrusts are neatly and sharply delivered and naughty observations delicately suggested, with bits of hedonistic philosophy delightfully interpolated.” The rhythm and rhyme of Mr. Starrett's poems are pleasant and he has a gift for well-turned verses.

### *Subjects for Study*

#### I. FRANKLIN P. ADAMS

##### *Innocent Merriment*

Background, literary and critical reputation; qualifications for compiling anthology of light verse; his bases of selection.

Authors of selected poems—Range—Famous for poetry of other types—Unknown.

Types and themes of poems—Old and new favorites. Illustrate.

#### II. ARTHUR GUITERMAN

##### *Lyric Laughter*

##### *Brave Laughter*

Life—Work as a Poet—Place in Popular Esteem.

Poetry—Humor—Philosophy—Warmth and Feeling.

#### III. CHRISTOPHER MORLEY

##### *The Middle Kingdom*

Other literary work as editor, critic, essayist, novelist.

Poetry—Characteristics: Freshness—Wit—Irony—Enthusiasm—Capacity for Enjoyment. Illustrate.

#### IV. VINCENT STARRETT

##### *Autolycus in Limbo*

Background—Other Work.

Poetry—Type and Characteristics: Humor—Subtlety. Illustrate.

##### *Additional Reading:*

*They Say the Forties*, by Howard Mumford Jones

*Not So Deep as a Well*, by Dorothy Parker

*Hard Lines*, by Ogden Nash

*One to a Customer*, by Margaret Fishback

## FOUR AMERICAN POETS

It is said that no poet of our time has more influenced contemporary poetry on both sides of the Atlantic than T. S. Eliot. His latest volume of verse is *Four Quartets*, four long poems interrelated closely enough to compose virtually a single work. "Technically the quartets are full of fascination for scholar and critic. The balance of themes is paralleled by a balance of allusions and immensely rich symbols; the pattern repeats itself in the alternation of the lyrical and the prosaic, so that one is reminded again of poetry's dependence upon both speech and song, and throughout one's reading of the poems the sense of music persists."

Eliot shows considerable differences between his earlier and his later works. This is true not only of his craftsmanship but also of his theses. Untermeyer says that "in all Eliot's work there is an extraordinary range of reference but an even more extraordinary discrimination. Compressed, attaining its end by cut-backs and flashes of intuition, tension is brought to a new pitch."

The first reading of the poetry of E. E. Cummings is apt to be something of a shock to the unwary reader. The displays of broken lines of verse, of irrelevant punctuation and archaic diction sometimes startle, sometimes annoy the reader. Critics call his work brilliant and assess his mastery of comic and satiric form as not unworthy of Dryden. His themes are astonishingly traditional and in spite of his style he is "a surprisingly old-fashioned sensual romanticist." Certainly he is witty and refreshing—and often irritating.

William Carlos Williams depicts the world in which we live through a series of vivid pictures and in a colloquial speech. *The Wedge* is formal, unrhymed verse "written with firmness and control." Dr. Williams' poetry has a certain power which becomes more impressive with each reading.

Robinson Jeffers is also an unconventional poet but his unconventionality is not only of form but also of characterization, melodramatic situation and of tragedy and horror. Like his earlier work, *Be Angry at the Sun* is "all crusted with blood and barbaric omens" but here as elsewhere there are power, drama and



beauty. Jeffers is pessimistic and sombre but he "writes melodramatically about the tragic struggle toward self-realization, bitter recognition, and the ennobling power of pain." His short poems are often deeply appealing.

Dear God, remember us.

Give us a little nobility at last!

Make us worthy of the color of our wounds,

That high wild burning hue, brave as a trumpet's throat.

For now men fall in battle and that noble flower flowing  
from their bodies

Tells nothing except how beautiful they might have been.

### *Subjects for Study*

#### I. T. S. ELIOT

##### *Four Quartets*

Background—Influence on Contemporary Poetry.

Poetry—Forms—Erudition—Complexity—Early Work—Later Work.

#### II. E. E. CUMMINGS

##### *Collected Poems*

##### *1 × 1*

Background—Painter—Playwright.

Poetic Objectives—Characteristics of Poetry: Burlesque—Typography—  
Themes—Diction—Reputation.

#### III. WILLIAM CARLOS WILLIAMS

##### *Complete Collected Poems*

##### *The Wedge*

Life and Background.

Imagist—Pictorial Quality—Precision—Detail. Illustrate.

#### IV. ROBINSON JEFFERS

##### *Selected Poetry*

##### *Be Angry at the Sun, and Other Poems*

Life and Background—Rank.

Poetry—Types—Forms—Themes—Characteristics: Length of Line—  
Dramatic Power—Tragedy—Horror.

##### *Additional Reading:*

*Collected Poems*, by T. S. Eliot

*Adam and Eve*, by William Carlos Williams

*Give Your Heart to the Hawks; Such Counsels You Gave to Me*, by Robinson Jeffers

## FOUR BRITISH POETS

In a review of W. H. Auden's *For the Time Being* Louise Bogan says, "We are unfortunately used to writers who repeat their pattern from youth to age, without deviation. They begin as young sheep or young goats and end up as old sheep or old goats." The ability to change his pattern, to progress from the experimental with its "hesitations between tradition and revolution" gives us some confirmation for the belief that Auden, unlike the poets of whom Miss Bogan speaks, is capable of fulfilling his early promise and of becoming not merely a good poet but a great one. His work is living and growing; serious, intellectually valid, sensitive, and beautifully organized. There is much variety and dramatic contrast; one finds passages of moving lyric beauty, of supple wit, of sardonic satire, of lively humor, of emotional intensity. Auden's skill is admirable, his craftsmanship increasingly fine.

A poet who has always refused to dissociate himself from his own era is Stephen Spender. He has been "insistent that poetry should reaffirm its power and responsibility, accept the world of the airplane and the radio, speak to living men about the living age." His *Ruins and Vision* no less than his earlier *Poems* interprets struggling man. It is poetry that is intensely personal yet common to the experiences of all of us of this generation. Spender speaks with energy, with a quiet passion and with a noble emotion, fastidiously and discriminatingly.

Cecil Day Lewis takes the title of his volume *Word over All* from some lines of Whitman's and in the title-poem he confesses how hard it is to invoke that reconciling word above the deeds of carnage. "The increasingly mature quality of Mr. Day Lewis's poetry is an expression of the deepening intimacy between his imagination and the objective world. That he is conscious of it and understands its implications is shown clearly enough in such poems as 'The Image,' 'The Poet,' 'Reconciliation,' or 'The Innocent.' But his understanding is seldom abstract. It is implicit in the poetic act itself. 'One and One' is in its first three stanzas a good example of the direct vision. He sees and makes us see

at the same time a friend playing a prelude of Bach on a harpsichord and a village girl laying a fire in a grate and both are images of the same labor of love, the same pure submission through which the redeeming 'word over all' may enter the world of time and of things and unite those who express it."

His work *Autumn Journal* Louis MacNeice describes as "both a panorama and a confession of faith." It is a record of his intellectual and emotional experiences between August and December 1938. *Autumn Journal* is to be found in *Poems: 1925-1940* which contains also many lyrics, satirical and contemplative poems, narrative and light verses, showing the development, wide range and character of the poet's work from his Oxford days to the present. Mr. MacNeice's poetry is always pictorially vivid, reflective and speculative. He writes in the contemporary mood.

#### *Subjects for Study*

##### I. W. H. AUDEN

*For the Time Being* (In his *Collected Poetry*)

##### II. STEPHEN SPENDER

*Ruins and Visions*

##### III. CECIL DAY LEWIS

*Word over All*

##### IV. LOUIS MACNEICE

*Poems: 1925-1940*

For each of these poets investigate his theories of writing, his philosophy, his social and literary influences, and his aims and techniques. Mention his other literary work. Consider his early poetry and his latest work with reference to his development and his growth and increasing importance. Discuss his themes and his contemporaneity.

#### *Additional Reading:*

*Poems, 1934*, by W. H. Auden

*Poems, 1934*, by Stephen Spender

*Collected Poems*, by Cecil Day Lewis.

## NOTEWORTHY WOMEN

Edna St. Vincent Millay has held a high place among contemporary poets ever since at nineteen she wrote the beautiful ecstatic *Renascence*. She is a gifted craftsman and has been able to use many poetic forms with great artistry. The lyric perfection of much of her work led Robert P. Tristram Coffin to write, "Going among her lyrics is like going into the woods before the leaves are completely out, going among the delicate tracery of shadows. Every breath is tuned, every line is true, every curve seems right." *Collected Lyrics* is a selection from her published work. Its companion volume is *Collected Sonnets*. In the field of the sonnet she excels, "having achieved an almost complete mastery over that difficult form. Her sonnets speak with a human voice, and yet often rise to great rhetoric."

Miss Millay has written a number of poetical plays; and most recently has been applauded for her *Murder of Lidice* which displays itself best as a poem for the radio, a medium with which a number of contemporary poets have experimented. She is a former Pulitzer Prize winner.

Among the poets of England Edith Sitwell holds a high place for her distinctive verse, some of which is extraordinary in its effects. Her subjects are simple human emotions but she writes of them with a brilliant mastery of technique. She has a deep feeling for language, and her range of effects is astonishing and capricious. "Still Falls the Rain" in *Street Songs* is a remarkable poem.

H. D. (Hilda Doolittle) was one of the earliest Imagists and, according to Untermeyer, "is the only true Imagist." The little volume *The Walls Do not Fall*, based on Egyptian symbolism, is not written entirely in her old tradition. There is, however, much good writing. In many vibrant lines and with clear and memorable images a bombed London is portrayed. *Collected Poems* furnishes the opportunity to appraise all her work.

*What Are Years* and *Nevertheless*, two slender volumes by Marianne Moore, who was awarded the 1944 Harriet Monroe Poetry Prize, make up together only twenty-one poems, of "durable poetry." Miss Moore's style is formal yet full of surprise.

It has been said of her poetry that it reminds one more of painting than of music. Her writing is highly individual, intelligent and finished. She displays deep feeling and a delicacy of insight and perception. Her obscure allusions sometimes lead to unintelligibility and the breaking of words at the end of the line to get a rhyming syllable is distracting. However, her intricate word patterns, her fastidiousness and her sensitivity give her distinction.

*Subjects for Study*

I. EDNA ST. VINCENT MILLAY

*Collected Lyrics*

*Collected Sonnets*

Life—Plays—Reputation.

Sonnets and Lyrics—Variety—Quality—Moods.

II. EDITH SITWELL

*Street Songs*

Background—Life—Other Work.

Poetry—Quality—Brilliance—Technical Mastery—Language.

III. H. D.

*Collected Poems*

*The Walls Do Not Fall*

Life and Background.

Influence on Imagist Movement.

Poetry—Technique—Language—Imagery.

IV. MARIANNE MOORE

*What Are Years*

*Nevertheless*

Poetry—Special Characteristics: Delicacy of Observation—Intelligence—Individuality—Syllabic Patterns.

*Additional Reading:*

*Conversation at Midnight; Fatal Interview; The King's Henchman*, by

Edna St. V. Millay

*Selected Poems, 1937*, by Edith Sitwell

*Red Roses for Bronze*, by "H. D."



## NEW VOICES I

Wallace Stevens, author of *Parts of a World*, is neither a young nor a new poet but his work is not cast in a traditional mold. Although he is an "established" poet and one of distinction, he may still be called a "new voice." Louis Untermeyer says he "has been placed in more categories than any other contemporary poet. He has been called symbolist, an unrealist, a platonist, an impressionist, an abstractionist whose poetry is 'beyond good and evil, beyond hope and despair, beyond thought of any kind.' . . . There are no explicit answers in Stevens. Everything is implied; if anything is stated, it is stated in terms of something else. All the arts are wittily confused in a luxuriance which Stevens once called 'the essential gaudiness of poetry.'"

Among the poets who are "social-protesters" none ranks higher than Kenneth Fearing who points out all the things that are wrong with us, warns us about all the things we should be warned about in a free verse in the vernacular. Of his work, Mr. Fearing himself says, "The idea underlying my poetry, as well as anything I write, is that it must be exciting; otherwise it is valueless. To this end it seemed to me necessary to discard the entire bag of conventions and codes usually associated with poetry and to create instead more exacting forms which, in all cases, are based on the material being written about. Besides being exciting, I think that poetry necessarily must be understandable."

*Passport to the War* was written by Stanley Kunitz before he joined the Army. He is a talented artist with a "sharp and elegant mind" which requires him to find new and striking images and rhythms to express his own nature and experience. His poetry is "intricate, personal and difficult," and many of the poems must be read carefully and reread to discover their meaning. Probably when Mr. Kunitz understands his experiences better and they have become more a part of himself he will have less difficulty in expressing them.

Kenneth Rexroth, author of *The Phoenix and the Tortoise*, says of his work: "I have tried to embody in verse the belief that the only valid conservation of value lies in the assumption of un-

limited liability, the supernatural identification of the Self with the tragic unity of creative process. I hope I have made it clear that I do not believe that the Self does this by an act of Will, by sheer assertion." The title poem is a long philosophical examination of conscience and the volume contains a number of shorter poems and translations and imitations chiefly "from Hellenistic, Byzantine and Late Roman sources and from Martial."

*Person, Place and Thing* and *V-Letter and Other Poems* have led critics to say that Karl Shapiro, their author, "is a representative twentieth-century man; not the fictive 'common man,' nor yet 'the spokesman of his generation,' but rather a kind of felicitous average of the most civilized, humane and at the same time, wittily sceptical attitudes of this century of wars." His first volume was published in 1940 but he has already achieved a considerable popularity and critical acclaim. His work is human, charming and original.

Because the tree is joyous and as a child  
 Lovely in posture, fresh as wind to smell,  
 Bearing clear needles like a coat of hair,  
     And is well-combed and always mild,  
     And stands in time so well,  
 And strong in the forest or beside a tomb  
 Looks over time and nature everywhere—  
 Lift it up lightly, bring it in the room.

"Christmas Tree."

Of Yvor Winters' work in *The Giant Weapon*, Louise Bogan has written: "When we examine this close-grained, coolly detached writing, we come upon many delicate yet firm effects. . . This poetry's light, under-cutting observation, its tenderness, which keeps it on the side of life and joy even when it seems most grave, its total avoidance of cliché, its lack of sentimentality, its deep interest in themes of truth and justice—these elements separate it completely from dead formality."

#### *Subjects for Study*

#### I. WALLACE STEVENS

*Parts of a World*

#### II. KENNETH FEARING

*Collected Poems*

*Afternoon of a Pawnbroker*

## III. STANLEY KUNITZ

*Passport to the War*

## IV. KENNETH REXROTH

*The Phoenix and the Tortoise*

## V. KARL JAY SHAPIRO

*Person, Place and Thing**V-Letter and Other Poems*

## VI. YVOR WINTERS

*The Giant Weapon*

Choose some of these poets for special study as examples of some of the trends of modern poetry. Learn something of the poet's life, background and possible influences. Consider his other writings if any. Examine the work especially referred to, with particular attention to its form, style, quality and characteristics. Illustrate. Do you think it has literary merit? Do you like it?

## NEW VOICES II

The poetry of Babette Deutsch is peculiarly feminine in nearly every particular—theme, language, emotion. It is also intellectual, mature and sensitive. Miss Deutsch delights in "poetic conceits" but she has too much integrity to over-develop her figures. Her verse forms are unconventional, individual, and varied.

Muriel Rukeyser's work, *Beast in View*, has much that is tragic and moving. Certain of her poems are hard to understand, some almost impossible to follow, but others are very beautiful, some almost magical as is "Evening Plaza, San Miguel." Miss Rukeyser's poetry has great vitality and timeliness.

To be a Jew in the twentieth century  
Is to be offered a gift. If you refuse,  
Wishing to be invisible, you choose  
Death of the spirit, the stone insanity.  
Accepting, take full life. Full agonies:  
Your evening deep in labyrinthine blood  
Of those who resist, fail, and resist; and God  
Reduced to a hostage among hostages.

The gift is torment. Not alone the still  
Torture, isolation; or torture of the flesh.  
That may come also. But the accepting wish,  
The whole and fertile spirit as guarantee  
For every human freedom, suffering to be free,  
Daring to live for the impossible.

"Letter to the Front."

The young Negro poet, Margaret Walker, has shown much talent in her book of poems, *For My People*, which was published in "The Yale Series of Younger Poets." In his foreword Stephen Vincent Benét speaks of "straightforwardness, directness, reality . . . combined with a controlled intensity of emotion and a language that, at times, even when it is most modern, has something of the surge of biblical poetry" as qualities of Miss Walker's writing. The book contains "public poems" speaking for the Negro people, folk ballads, and sonnets. The experiments in rhythmic language are interesting and many of the poems are of superior quality.

Perhaps the most impressive characteristics of *The Summer Landscape* by Rolfe Humphries are simple clarity and intricate, precise structure. There is considerable diversity in subject matter and throughout one is conscious of the poet's own "spiritual history."

Of *Tumultuous Shore*, its author, Arthur Davison Ficke, says in part, "This book is the result of my private explorations. It completely and accurately expresses what I have come to feel. . . I believe that a more quiet, inward-turning reflection is one of the prime needs of our time: less hasty action toward merely external goals, and more serious meditation on the true and proper aims and satisfactions of the human spirit. And I believe that each man, if he tries simply and sincerely, can perceive for himself in the great rhythms of nature, in the deep wishes of his own heart, and in his frank companionship with his fellows, all that he needs to know of Time and Eternity." Mr. Ficke's philosophy, or rather its expression, often fails to convince, but his artistic skill is impressive and his admiration for natural beauty is obviously sincere.

#### *Subjects for Study*

##### I. BABETTE DEUTSCH

*One Part Love*

*Take Them, Stranger*

Poetry—Characteristics: Femininity—Flexible Technique—Intelligence—Maturity.

##### II. MURIEL RUKEYSER

*Beast in View*

Other Work.

Poetry—Vitality—Timeliness—Idiom—Obscurity.

##### III. MARGARET WALKER

*For My People*

Background.

Poetry—Themes—Types—Quality and Characteristics.

##### IV. ROLFE HUMPHRIES

*The Summer Landscape*

Life and Background—Travel—Study.

Poems—Style—Clarity—Precision.

##### V. ARTHUR DAVISON FICKE

*Tumultuous Shore and Other Poems*

Writing Background.

Poems—Virtues and Defects—Skill—Philosophy—Love of Nature.



## CHAPTER XII

### NEW VOICES III

*Beginning with Plato* is the work of a poet who not only studies poetry but can write and speak of it with intelligence and appreciation. Joseph Warren Beach's *A Romantic View of Poetry* is a published series of lectures given at Johns Hopkins University on the Percy Turnbull Memorial Foundation in November 1941, and is well-worth reading for a better conception of poetry. Beach's own poetry is varied both in form and metre, and in theme. He uses words carefully and beautifully; some of his images are clear and exquisite; he has a fine gift for irony; and occasionally he reveals a tender humor.

Robert Fitzgerald's classical background is revealed, in *A Wreath for the Sea*, through many of his titles and allusions and through his vocabulary and precise use of words. His work is literate, sensitive, serene and contemplative. "The poems have color and vigor, a spry, confident intelligence constantly at work fusing picture, metaphor, emotion, reflection into deeply satisfying utterance." "We are back in that humane region where the gravity of learning and the seriousness of art function, never out of sight of life."

Because of their New England background, the lyrics of Robert Francis' *The Sound I Listened For* may be somewhat reminiscent of Robert Frost, yet Francis has individuality and originality, a talent for descriptive phrase, a poetic mastery and skill that are not in the least imitative.

Go far enough away from anything  
In time or space (and space is only time)  
And you have peace. The clashes of the stars  
Do not disturb the starlit night of earth.  
And earthly wars if they are old enough  
Make restful reading to a man in bed.  
And so with distance that is neither space  
Nor time. The grass we walk upon is peaceful.  
We can lie down on it and go to sleep,  
Being too far above it ever to feel  
The toil and competition of the roots,  
Their struggle, slow frustration and defeat.  
"Distance and Peace."

Robert Penn Warren, besides being a poet of distinction, is known also as a novelist (*Night Rider*) and has been an editor of *The Southern Review*. The number of his poems is small but they show a "blend of alert and subtle intelligence, emotional precision and rigorous craftsmanship." In spite of its careful workmanship, his work always seems easy and spontaneous. Mr. Warren's poems are varied in mood and imagination.

In *The Devious Way*, Theodore Morrison has written a novel in verse which is a "modern variant of the Troilus and Cressida legend, and in which the chief characters are symbols of constancy and inconstancy, as well as figures in a slight story of the sexual emotions and adventures of ordinary people." Both blank verse and rhyme are used for diversification. The descriptive passages are by far the best parts of the poem. The meeting of the young lovers is especially tender and beautiful.

#### *Subjects for Study*

##### I. JOSEPH WARREN BEACH

*Beginning with Plato: A Romantic View of Poetry*

Background and Theories of Poetry.

Poems: Variety of Form—Language—Irony—Facility.

##### II. ROBERT FITZGERALD

*A Wreath for the Sea*

Background and Other Work

Poems—Special Quality and Characteristics: Lyricism—Music—Use of Words—Simplicity.

##### III. ROBERT FRANCIS

*The Sound I Listened For*

Life and Interests.

Poems—Lyric Quality—New England Background—Craftsmanship—Observation.

##### IV. ROBERT PENN WARREN

*Selected Poems 1923-1943*

Other Literary Work.

Poems—Intelligence—Craftsmanship—Individuality—Themes.

##### V. THEODORE MORRISON

*The Devious Way*

Background and Other Works.

Novel in Verse—Theme and Story—Blank Verse and Rhyme—Descriptive Passages.

## WAR POETRY

In his introduction to *The New Treasury of War Poetry*, George Herbert Clarke says, "Like all other poetry, war poetry must come when and how it can—during the quick, wide vibration of the event, or within Wordsworth's formula of 'emotion recollected in tranquillity.' . . . The assumption that a poet on active service must reveal war more sensitively than his unenlisted fellow is hardly sound. . . . The poet's interpretation of war is a spiritual enterprise, conditional upon his peculiar quality rather than upon this or that objective contact. Whether he wear khaki or not, he must *imagine* war. His first duty toward his art and his audience is to *be* a poet, to discover the timeless and placeless in the momentary and parochial, and to bring back a true and moving report of the experience of the human spirit during war's dark winter. Not infrequently, the muse of the poet militant . . . shows less interest in recollections of actual warfare and more in antidotal memories of home and friends and familiar scenes."

*The New Treasury of War Poetry* maintains the high standard that marked George Herbert Clarke's admirable collections of the poetry of World War I: *A Treasury of War Poetry. First and Second Series*. Many well-known poets are included as well as many new names. Helpful "notes on contributors," and indexes of first lines, titles, and authors are appended.

Probably no other volume of war poetry has received more notice than Joseph Auslander's very moving and eloquent letters to *The Unconquerables*. The burning lines to the unconquerable French are among the most stirring that have been written in this war.

Nearly everyone has heard *The Murder of Lidice*, by Edna St. Vincent Millay, read over the radio, and its dramatic form is excellently adapted to that medium.

Many of the selections in *Poems from the Desert* are of excellent quality. They were written by soldiers of the British Eighth Army; and as so often happens, they are not for the most part on war themes. This preoccupation with unwarlike themes is true also of *Poems from the Armed Forces* which forms part two of

*New Poems 1944*. As Robert Hillyer says, "People who make war—or who are forced to make war—make poetry. They seldom make 'war poetry.' Leave that to the civilians."

Exceptions to that rule are two flyers—John Pudney, Englishman, in *Flight above Cloud* and William Meredith, American, in *Love Letter from an Impossible Land*. Both these airmen speak of their present experiences. Pudney has written three other volumes of war poems—*Dispersal Point*, *Beyond This Disregard*, and *South of Forty*, and with Henry Truce he has edited *Air Force Poetry*. He speaks of his work as "poetic journalism." Both poets write with sincerity, intensity, and spontaneity.

In *The Soldier* Conrad Aiken has written "with burning images and a rich music, a poem of battle, against a background of the seasons and the stars. . . . All men are soldiers, fighting for bare physical survival, for country, for beauty, for peace in the heart."

#### *Subjects for Study*

- I. *The New Treasury of War Poetry: Poems of the Second World War*, edited by George Herbert Clarke
  - What are the editor's qualifications for compiling this anthology?
  - What has been the basis of selection?
  - What is the arrangement of the poems?
  - What is the literary quality?
  - Read some of the poems.
- II. *The Unconquerables: Salutes to the Undying Spirit of the Nazi-Occupied Countries*, by Joseph Auslander
  - Poet's life and background; why did he write these poems?
  - Discuss the poetic technique.
  - What is the special quality of these poems?
  - Quote from the poem to France (or any other preferred).
  - The Murder of Lidice*, by Edna St. Vincent Millay
  - History of the incident and how the poem came to be written.
  - Consider the poem from a critical viewpoint aside from its timeliness.
  - Discuss its qualities as a "radio" poem.
- III. *Poems from the Desert*, by Members of the Eighth Army
  - How did this volume come into existence?
  - What themes do soldier-poets in combat choose?
  - What is the literary quality?
  - What interested you in this book?
  - Poems from the Armed Forces*. Section Two of Williams' *New Poems 1944* (see also Chapter I)
  - What is the literary quality?

Could you tell that these poems were written by men in the armed forces? Illustrate.

Read poems that especially appealed to you.

- IV. *Flight above Cloud*, by John Pudney  
*Love Letter from an Impossible Land*, by William Meredith  
Theme—Quality—Similarities—Differences.  
*The Soldier*, by Conrad Aiken  
Other Work—Characteristics—Rank.  
Poem—Theme—Technique—Quality.



## POEMS IN TRANSLATION

Contemporary poetry, for an English-reading public, has been immeasurably enriched by the translation and publication of the work of distinguished poets of other countries. From the increasingly large body of this material, four volumes have been somewhat arbitrarily chosen for special consideration. Each of the poets represented has something of particular interest to add to our study of the contemporary scene.

Bertolt Brecht is considered one of the greatest of the exiled anti-Nazi writers. Several of his plays in verse and prose have been translated and published here, and his shorter poems are to be published soon. In seventeen scenes introduced or followed by a voice speaking out of the darkness and the roar of the Panzer, *The Private Life of the Master Race* shows from the life of typical Germans "how the Nazi spirit has corrupted all decent moral values and made life under Hitler a nightmare of fear, suspicion and doubt. No one has portrayed more graphically than Brecht the spiritual horror and degradation that is bred by Fascism." The exceptionally smooth translation is by Eric Russell Bentley who has appended an informative essay on Bertolt Brecht and his work.

Another exiled German poet of distinction is Walter Mehring whose *No Road Back* was translated by S. A. DeWitt. In this publication both English and German texts appear. For fifteen years, Mr. Mehring was the associate on the *Weltbühne* of Carl von Ossietzky who died in a German concentration camp at the very time he was awarded the Nobel Prize for Peace. Mr. Mehring was interned several times and some of the poems in *No Road Back* "were composed where writing was impossible and the poet faced both the task of creation and of committing to memory the poem created." The first part of the book consists of twelve "love letters" forming an "Odyssey out of Midnight." Part Two contains shorter, philosophical poems.

Mr. Mehring has the distinction not only of having had all of his twenty-five books banned in Germany but also of having had ten of them among the three hundred volumes actually thrown on the fire and "officially burned" before the University of Berlin.

St.-John Perse is the pseudonym of Aléxis St.-Léger Léger who at present is Consultant on French literature in the Library of Congress. *For Eloges and Other Poems*, Louise Varèse has furnished a distinguished translation and Archibald MacLeish has written an appreciative introduction. Both French and English texts of the poems are given. This poet has received much acclaim in Europe and is believed to have had a strong influence on contemporary poetry in English. His poems are vivid, enigmatic, and full of atmosphere. They are reminiscent in method of our early Imagists.

The poems in *Twelve Spanish American Poets* were chosen and translated by H. R. Hays. Both Spanish and English texts appear. Mr. Hays has contributed an introductory survey of the place of poetry in Latin American culture and of modern trends. A biographical and critical sketch of each poet precedes the selections. The whole gives a comprehensive and clear picture of the current poetic trends of Latin America. The translation is close but not overly literal.

#### *Subjects for Study*

- I. *The Private Life of the Master Race*, by Bertolt Brecht  
Life and Other Work of Author.  
The Play—Type—Construction—Theme—Criticism—Quality of Translation.
- II. *No Road Back*, by Walter Mehring  
Background and Other Work of Poet.  
Poems—Subjects—Special Characteristics and Quality—Translation.
- III. *Eloges and Other Poems*, by St.-John Perse  
Life of Poet.  
Poetry—Imagism—Language—Structure—Translation.
- IV. *Twelve Spanish American Poets*, edited by H. R. Hays  
Discussion of Latin American Poetry: Relation to Culture—Evolving, Experimental Types.  
Poets: Basis of Selection for This Anthology; Nationalities—Backgrounds; Trends Represented; Quality of Poetry; Examples.

## SPECIAL REFERENCE BIBLIOGRAPHY

Adams, F. P., ed.	<i>Innocent Merriment.</i> 1942. (6)	Whittlesey	\$3.00
Aiken, Conrad	<i>The Soldier.</i> 1944. (13)	New Direc- tions	1.00
Anden, W. H.	<i>Collected Poetry.</i> 1945. (8)	Random	3.75
Auslander, Joseph	<i>The Unconquerables.</i> 1943. (13)	Simon	1.50
Bacon, Leonard	<i>Day of Fire.</i> 1944. (2)	Oxford	2.00
Bacon, Leonard	<i>Sunderland Capture.</i> 1940. (2)	Harper	2.00
Beach, J. W.	<i>Beginning with Plato.</i> 1944. (12)	Univ. Minn.	2.00
Beach, J. W.	<i>A Romantic View of Poetry.</i> 1944. (12)	Univ. Minn.	2.00
Benét, S. V.	<i>Selected Works: v. 1, Poetry.</i> 1942. (3)	Farrar	2.50
Benét, S. V.	<i>Western Star.</i> 1943. (4)	Farrar	2.00
Benét, W. R.	<i>Day of Deliverance.</i> 1944. (3)	Knopf	2.50
Benét, W. R.	<i>The Dust Which Is God.</i> 1941. (3)	Dodd	3.50
Boyd, James	<i>Eighteen Poems.</i> 1944. (5)	Scribner	1.75
Brecht, Bertolt	<i>Private Life of the Master Race.</i> 1944. (14)	New Direc- tions	2.50
Clarke, G. H., ed.	<i>New Treasury of War Poetry.</i> 1943. (13)	Houghton	3.00
Coffin, R. P. T.	<i>Primer for America.</i> 1943. (5)	Macmillan	2.00
Coffin, R. P. T.	<i>There Will Be Bread &amp; Love.</i> 1942. (5)	Macmillan	2.00
Cummings, E. E.	<i>Collected Poems.</i> 1938. (7)	Harcourt	3.00
Cummings, E. E.	<i>One × One.</i> 1944. (7)	Holt	2.00
Davenport, R. W.	<i>My Country.</i> 1944. (5)	Simon	1.50
Davis, H. L.	<i>Proud Riders.</i> 1942. (5)	Harper	2.00
Day Lewis, Cecil	<i>Word Over All.</i> 1944. (8)	Trans. Arts	1.25
Deutsch, Babette	<i>One Part Love.</i> 1939. (11)	Oxford	1.75
Deutsch, Babette	<i>Take Them, Stranger.</i> 1944. (11)	Holt	2.00
Eliot, T. S.	<i>Four Quartets.</i> 1943. (7)	Harcourt	2.00
Fearing, Kenneth	<i>Afternoon of a Pawnbroker.</i> 1944. (10)	Harcourt	2.00
Fearing, Kenneth	<i>Collected Poems.</i> 1940. (10)	Random	2.00
Ficke, A. D.	<i>Tumultuous Shore.</i> 1942. (11)	Knopf	2.00
Fitzgerald, Robert	<i>A Wreath for the Sea.</i> 1943. (12)	New Direc- tions	2.50
Fletcher, J. G.	<i>Selected Poems.</i> 1938. (2)	Farrar	2.50
Fletcher, J. G.	<i>South Star.</i> 1941. (2)	Macmillan	2.00
Francis, Robert	<i>The Sound I Listened For.</i> 1944. (12)	Macmillan	2.00
Frost, Robert	<i>Collected Poems.</i> 1942. (3)	Halcyon	1.69
Frost, Robert	<i>Come In.</i> 1943. (3)	Holt	2.50
Frost, Robert	<i>A Witness Tree.</i> 1942. (3)	Holt	2.00
Guiterman, Arthur	<i>Brave Laughter.</i> 1943. (6)	Dutton	2.50
Guiterman, Arthur	<i>Lyric Laughter.</i> 1939. (6)	Dutton	2.50
Hays, H. R., ed.	<i>Twelve Spanish American Poets.</i> 1943. (14)	Yale	3.50
H. D.	<i>Collected Poems.</i> 1940. (9)	Liveright	2.50

H. D.	<i>The Walls Do Not Fall.</i> 1944. (9)	Oxford	2.00
Humphries, Rolfe	<i>The Summer Landscape.</i> 1944. (11)	Scribner	1.75
Jeffers, Robinson	<i>Be Angry at the Sun.</i> 1941. (7)	Random	2.50
Jeffers, Robinson	<i>Selected Poetry.</i> 1938. (7)	Random	3.50
Kunitz, Stanley	<i>Passport to the War.</i> 1944. (10)	Holt	2.00
MacNeice, Louis	<i>Poems 1925-1940.</i> 1940. (8)	Random	2.50
Mehring, Walter	<i>No Road Back.</i> 1944. (14)	Curl	2.00
Meredith, William	<i>Love Letter from an Impossible Land.</i> 1944. (13)	Yale	2.00
Millay, E. St. V.	<i>Collected Lyrics.</i> 1943. (9)	Harper	3.00
Millay, E. St. V.	<i>Collected Sonnets.</i> 1941. (9)	Harper	3.00
Millay, E. St. V.	<i>The Murder of Lidice.</i> 1942. (13)	Harper	0.60
Moore, Marianne	<i>Nevertheless.</i> 1944. (9)	Macmillan	1.25
Moore, Marianne	<i>What Are Years?</i> 1941. (9)	Macmillan	1.50
Morley, Christopher	<i>The Middle Kingdom.</i> 1944. (6)	Harcourt	2.00
Morrison, Theodore	<i>The Devious Way.</i> 1944. (12)	Viking	2.00
Nathan, Robert	<i>Morning in Iowa.</i> 1944. (4)	Knopf	1.75
Perse, St.-John	<i>Eloges and Other Poems.</i> 1944. (14)	Norton	2.50
	<i>Poems from the Desert.</i> 1944. (13)	Harper	1.75
	<i>Poetry: A Magazine of Verse.</i> (1)	Chicago	3.00 yr.
Pudney, John	<i>Flight Above Cloud.</i> 1944. (13)	Harper	2.00
Pratt, E. J.	<i>Brebeuf and His Brethren.</i> 1942. (4)	Basilian	1.25
Rexroth, Kenneth	<i>The Phoenix and the Tortoise.</i> 1944. (10)	New Direc- tions	2.50
Roberts, E. M.	<i>Song in the Meadow.</i> 1940. (5)	Viking	2.00
Rukeyser, Muriel	<i>Beast in View.</i> 1944. (11)	Doubleday	2.00
Shapiro, K. J.	<i>Persons, Place and Thing.</i> 1942. (10)	Reynal	2.00
Shapiro, K. J.	<i>V-Letter &amp; Other Poems.</i> 1944. (10)	Reynal	2.00
Sitwell, Edith	<i>Street Songs.</i> 1942. (9)	Macmillan	1.75
Spender, Stephen	<i>Ruins and Visions.</i> 1942. (8)	Random	2.00
Starrett, Vincent	<i>Autolycus in Limbo.</i> 1943. (6)	Dutton	2.00
Stevens, Wallace	<i>Parts of a World.</i> 1942. (10)	Knopf	2.00
Untermeyer, Louis, ed.	<i>Treasury of Great Poems.</i> 1942. (1)	Simon	3.75
Van Doren, Mark	<i>Collected Poems.</i> 1939. (2)	Holt	3.50
Van Doren, Mark	<i>The Mayfield Deer.</i> 1941. (4)	Holt	2.50
Van Doren, Mark	<i>Seven Sleepers.</i> 1944. (2)	Holt	2.50
Walker, Margaret	<i>For My People.</i> 1942. (11)	Yale	2.00
Warren, R. P.	<i>Selected Poems, 1923-1943.</i> 1944. (12)	Harcourt	2.50
Williams, C. W.	<i>Complete Collected Poems.</i> 1938. (7)	New Direc- tions	3.50
Williams, C. W.	<i>The Wedge.</i> 1944. (7)	Cummington	3.00
Williams, Oscar, ed.	<i>New Poems 1943.</i> (1)	Howell	
Williams, Oscar, ed.	<i>New Poems 1944.</i> (1, 13)	Howell	3.00
Winters, Yvor	<i>The Giant Weapon.</i> 1943. (10)	New Direc- tions	1.00
Zaturenska, Marya	<i>Cold Morning Sky.</i> 1937. (2)	Macmillan	1.50
Zaturenska, Marya	<i>The Golden Mirror.</i> 1944. (2)	Macmillan	1.75



## ADDRESSES OF PUBLISHERS

Basilian Press, 121 East Boston Blvd., Detroit, Michigan.  
Blue Ribbon Books, Garden City, N. Y.  
Cummington Press, Cummington, Mass.  
Curl (Samuel) Inc., 70 Fifth Ave., New York 11.  
Dodd, Mead & Co., 432 Fourth Ave., New York 16.  
Doubleday, Doran & Co., Garden City, N. Y.  
Dutton (E. P.) & Co., 300 Fourth Ave., New York 10.  
Farrar & Rinehart, Inc., 232 Madison Ave., New York 16.  
Halcyon House. *See* Blue Ribbon Books.  
Harcourt, Brace & Co., Inc., 383 Madison Ave., New York 17.  
Harper & Bros., 49 E. 33 St., New York 16.  
Holt (Henry) & Co., Inc., 257 Fourth Ave., New York 10.  
Houghton Mifflin Co., 2 Park St., Boston 7.  
Howell, Soskin & Co., 17 E. 45 St., New York 17.  
Knopf (Alfred A.), Inc., 501 Madison Ave., New York 22.  
Liveright Publishing Corp., 386 Fourth Ave., New York 16.  
McGraw-Hill Book Co., Inc., 330 W. 42 St., New York 18.  
Macmillan Co., 60 Fifth Ave., New York 11.  
New Directions, Norfolk, Conn.  
Norton (W. W.) & Co., Inc., 70 Fifth Ave., New York 11.  
Oxford University Press, 114 Fifth Ave., New York 11.  
Random House, Inc., 20 E. 57th St., New York 22.  
Reynal & Hitchcock, Inc., 386 Fourth Ave., New York 16.  
Scribner's (Charles) Sons, 597 Fifth Ave., New York 17.  
Simon & Schuster, Inc., 1230 Sixth Ave., New York 20.  
Transatlantic Arts, 69-81 108 St., Forest Hills, N. Y.  
University of Minnesota Press, Minneapolis 14.  
Viking Press, Inc., 18 E. 48 St., New York 17.  
Whittlesey House. *See* McGraw-Hill.  
Yale University Press, 143 Elm St., New Haven, Conn.



## ADDITIONAL READING

Auden, W. H.	<i>Poems</i> . 1934. (8)	Random	\$2.50
Benét, S. V.	<i>Burning City</i> . 1936. (3)	Farrar	2.00
Benét, S. V.	<i>John Brown's Body</i> . 1928. (3)	Farrar	2.50
Benét, W. R.	<i>Rip Tide</i> . 1932. (3)	Dodd	2.00
Benét, W. R.	<i>Starry Harness</i> . 1933. (3)	Duffield	o. p.
Coffin, R. P. T.	<i>Salt Water Farm</i> . 1937. (5)	Macmillan	1.90
Coffin, R. P. T.	<i>Strange Holiness</i> . 1935. (5)	Macmillan	1.75
Coffin, R. P. T.	<i>Yoke of Thunder</i> . 1932. (5)	Macmillan	1.75
Day Lewis, Cecil	<i>Collected Poems</i> . 1935. (8)	Random	2.50
Dillon, George	<i>The Flowering Stone</i> . 1931. (2)	Viking	1.75
Eliot, T. S.	<i>Collected Poems</i> . 1936. (7)	Harcourt	2.50
Felleman, Hazel	<i>Best Loved Poems of American People</i> . 1936. (1)	Garden City	1.69
Fishback, Margaret	<i>One to a Customer</i> . 1937. (6)	Dutton	2.50
Frost, Robert	<i>A Further Range</i> . 1936. (3)	Holt	2.50
H. D.	<i>Red Roses for Bronze</i> . 1931. (9)	Houghton	o. p.
Hillyer, Robert	<i>Collected Verse</i> . 1933. (2)	Knopf	2.00
Jeffers, Robinson	<i>Give Your Heart to the Hawks</i> . 1933. (7)	Random	2.50
Jeffers, Robinson	<i>Such Counsels You Gave to Me</i> . 1937. (7)	Random	2.50
Jones, H. M.	<i>They Say the Forties</i> . 1937. (6)	Holt	1.75
MacLeish, Archibald	<i>Public Speech</i> . 1936. (2)	Farrar	1.00
Masters, E. L.	<i>The New World</i> . 1937. (4)	Appleton	2.50
Masters, E. L.	<i>Poems of People</i> . 1936. (4)	Appleton	2.50
Millay, E. St. V.	<i>Conversation at Midnight</i> . 1937. (9)	Harper	2.00
Millay, E. St. V.	<i>Fatal Interview</i> . 1931. (9)	Harper	2.00
Millay, E. St. V.	<i>The King's Henchman</i> . 1927. (9)	Harper	2.00
Nash, Ogden	<i>Hard Lines</i> . 1931. (6)	Simon	o. p.
Parker, Dorothy	<i>Not So Deep as a Well</i> . 1936. (6)	Viking	2.50
Sandburg, Carl	<i>The People, Yes</i> . 1936. (4)	Harcourt	2.50
Sitwell, Edith	<i>Selected Poems</i> . 1937. (9)	Houghton	3.00
Spender, Stephen	<i>Poems</i> . 1934. (8)	Random	1.50
Speyer, Leonora	<i>Fiddler's Farewell</i> . 1926. (2)	Knopf	2.00
Van Doren, Mark	<i>Anthology of World Poetry</i> . 1936. (1)	Reynal	3.75
Williams, W. C.	<i>Adam and Eve</i> . 1936. (7)	Alcestis	5.00
Wurdemann, Audrey	<i>Bright Ambush</i> . 1935. (2)	Reynal	2.00

## SCHEDULE OF MEETINGS

### *First Meeting: OLD AND NEW POEMS*

1. *A Treasury of Great Poems, English and American*, edited by Louis Untermeyer
2. *New Poems 1943; New Poems 1944*, edited by Oscar Williams
3. *Poetry: A Magazine of Verse*

### *Second Meeting: PULITZER PRIZE POETS I*

1. Marya Zaturenska: *Cold Morning Sky; The Golden Mirror*
2. John Gould Fletcher: *Selected Poems; South Star*
3. Mark Van Doren: *Collected Poems; The Seven Sleepers*
4. Leonard Bacon: *Sunderland Capture; Day of Fire*

### *Third Meeting: PULITZER PRIZE POETS II*

1. William Rose Benét: *The Dust Which Is God; Day of Deliverance*
2. Robert Frost: *Collected Poems; A Witness Tree; Come In, and Other Poems*
3. Stephen Vincent Benét: *Selected Works: Poetry*

### *Fourth Meeting: AMERICANA I*

1. *Western Star*, by Stephen Vincent Benét
2. *The Mayfield Deer*, by Mark Van Doren
3. *Morning in Iowa*, by Robert Nathan
4. *Brebeuf and His Brethren*, by E. J. Pratt

### *Fifth Meeting: AMERICANA II*

1. *My Country*, by Russell W. Davenport
2. *Primer for America; There Will Be Bread and Love*, by Robert P. Tristram Coffin
3. *Proud Riders and Other Poems*, by H. L. Davis
4. *Song in the Meadow*, by Elizabeth Madox Roberts
5. *Eighteen Poems*, by James Boyd

### *Sixth Meeting: VERSES GRAVE AND GAY*

1. Franklin P. Adams, editor: *Innocent Merriment*
2. Arthur Guiterman: *Lyric Laughter; Brave Laughter*
3. Christopher Morley: *The Middle Kingdom*
4. Vincent Starrett: *Autolycus in Limbo*

### *Seventh Meeting: FOUR AMERICAN POETS*

1. T. S. Eliot: *Four Quartets*
2. E. E. Cummings: *Collected Poems; 1 × 1*
3. William Carlos Williams: *Complete Collected Poems: The Wedge*
4. Robinson Jeffers: *Selected Poetry; Be Angry at the Sun, and Other Poems*

### *Eighth Meeting: FOUR BRITISH POETS*

1. W. H. Auden: *For the Time Being: (In his Collected Poetry)*
2. Stephen Spender: *Ruins and Visions*

3. Cecil Day Lewis: *Word Over All*
4. Louis MacNeice: *Poems: 1925-1940*

*Ninth Meeting: NOTEWORTHY WOMEN*

1. Edna St. Vincent Millay: *Collected Lyrics; Collected Sonnets*
2. Edith Sitwell: *Street Songs*
3. H. D.: *Collected Poems; The Walls Do Not Fall*
4. Marianne Moore: *What Are Years?; Nevertheless*

*Tenth Meeting: NEW VOICES I*

1. Wallace Stevens: *Parts of a World*
2. Kenneth Fearing: *Collected Poems; Afternoon of a Pawnbroker*
3. Stanley Kunitz: *Passport to the War*
4. Kenneth Rexroth: *The Phoenix and the Tortoise*
5. Karl Jay Shapiro: *Person, Place and Thing; V-Letter and Other Poems*
6. Yvor Winters: *The Giant Weapon*

*Eleventh Meeting: NEW VOICES II*

1. Babette Deutsch: *One Part Love; Take Them, Stranger*
2. Muriel Rukeyser: *Beast in View*
3. Margaret Walker: *For My People*
4. Rolfe Humphries: *The Summer Landscape*
5. Arthur Davison Ficke: *Tumultuous Shore and Other Poems*

*Twelfth Meeting: NEW VOICES III*

1. Joseph Warren Beach: *Beginning with Plato: A Romantic View of Poetry*
2. Robert Fitzgerald: *A Wreath for the Sea*
3. Robert Francis: *The Sound I Listened For*
4. Robert Penn Warren: *Selected Poems 1923-1943*
5. Theodore Morrison: *The Devious Way*

*Thirteenth Meeting: WAR POETRY*

1. *The New Treasury of War Poetry: Poems of the Second World War*, edited by George Herbert Clarke
2. *The Unconquerables: Salutes to the Undying Spirit of the Nazi-Occupied Countries*, by Joseph Auslander; *The Murder of Lidice*, by E. St. V. Millay
3. *Poems from the Desert*, by Members of the Eighth Army; *Poems from the Armed Forces* (Second Part Williams' *New Poems* 1944)
4. *Flight above Cloud*, by John Pudney; *The Soldier*, by Conrad Aiken
5. *Love Letter from an Impossible Land*, by William Meredith

*Fourteenth Meeting: POEMS IN TRANSLATION*

1. *The Private Life of the Master Race*, by Bertolt Brecht
2. *No Road Back*, by Walter Mehring
3. *Eloges and Other Poems*, by St. John Perse
4. *Twelve Spanish American Poets*, edited by H. R. Hays

# THE UNIVERSITY OF NORTH CAROLINA LIBRARY EXTENSION DEPARTMENT

## Women's Clubs and Libraries

**W**OMEN'S CLUBS AND LIBRARIANS will find assistance in preparing study outlines on a wide variety of subjects, such as poetry, art, music, drama, history, current fiction, biography, national and international situations, and current events; and they may borrow the books from which a group may select a year's study program. Some clubs prefer to select topics from several outlines for the year's study program. The study programs, once published as *Extension Bulletins* are now published under the general title of *Library Extension Publications* and are issued six times a year. The reference material consists of books, magazine articles and pamphlets, the supply of which is constantly being brought up to date.

There is a special collection of books of interest to students and teachers, books for correspondence and extension classes; plays, debates, and material for essays and term papers.

Whether one belongs to a club, a library, a school or a college, or whether one is a citizen interested in reading for pleasure or improvement, the services of the University Library, through the Extension Department, are at his or her disposal. Any book in the Library which is not in a reserve collection for class room use may be sent out of town for a limited time. Through the Bull's Head Bookshop, which is a part of the Extension Department, very recent fiction and books of general interest may be borrowed.

## Terms for Registered Clubs

A **REGISTRATION FEE** of \$7.00 is charged clubs in North Carolina; \$10.00 elsewhere. For this fee ten copies of the selected study outlines are supplied, and all necessary Special References for preparing papers are loaned during the club year. There are usually twelve chapters in each outline. Each chapter has an explanatory introduction, books to be reviewed, and suggestions for developing each topic. A complete list of all books recommended is appended, with addresses of publishers. There is also a skeleton outline of the entire course for the convenience of assigning dates and leaders.

The Special References are sent two or three weeks in advance, and may be kept until the meeting is over. Clubs are requested to submit their schedule when they register, so that the material for each date may be reserved. Clubs are also requested not to print their yearbooks giving dates of programs before these have been confirmed by this department, since sometimes it is necessary to change the order of chapters as given in the study outlines. This is not done, however, if there is a sequence of interest connecting the chapters, or if the re-arrangement would cause inconvenience to the clubs. Co-operation from the clubs is appreciated.

## Terms for Non-Registered Clubs and Other Borrowers

**NON-REGISTERED CLUBS** or individuals may borrow the books listed for a single topic in the study outlines for a fee of twenty-five cents; all the books for one meeting—two or more—for fifty cents.



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For a fee of ten cents one book may be borrowed for three weeks; for twenty-five cents, three books at one time for three weeks, provided they are not books previously scheduled to clubs or reserved for local class-room use.

Very new books not in the Extension Library collection may be borrowed through the Bull's Head Bookshop for twenty-five cents for two weeks.

In all cases the borrowers pay transportation costs both ways.

Renewal fee is ten cents per week. Overdues, five cents per day.

Always state if material is for club, school or general reading.

## Study Outlines: Library Extension Publications

### VOLUME I

- \*1. October, 1934. *The Southern Garden*. W. L. Hunt.
- \*2. January, 1935. *Adventures in Reading, Seventh Series*. C. S. Love.
- \*3. April, 1935. *Below the Potomac*. M. N. Bond.
- \*4. May, 1935. *Europe in Transition*. Phillips Russell & C. M. Russell.
- \*5. June, 1935. *Other People's Lives, Fourth Series*. C. S. Love.
- \*6. July, 1935. *The Story of Books*. R. B. Downs.

### VOLUME II

- 1. October, 1935. *Adventures with Music and Musicians*. A. D. McCall.
- \*2. January, 1936. *Famous Women of Yesterday and Today*. Revised Edition. C. S. Love.
- \*3. April, 1936. *Adventures in Reading, Eighth Series*. M. N. Bond.
- 4. May, 1936. *Other People's Lives, Fifth Series*. C. S. Love.
- 5. June, 1936. *Adventures in Reading, Ninth Series*. A. B. Adams.
- 6. July, 1936. *Modern Plays and Playwrights*. C. M. Russell.

### VOLUME III

- \*1. October, 1936. *Adventures Around the World*. Lucile Kelling.
- \*2. January, 1937. *The Modern Woman*. E. C. Baity.
- 3. April, 1937. *Literary Backgrounds of Present Day Germany*. A. E. Zucker and W. P. Friederich.
- 4. May, 1937. *India in Revolution*. E. E. and E. E. Ericson.
- \*5. June, 1937. *Adventures in Reading, Tenth Series*. A. B. Adams.
- 6. July, 1937. *The Theatre Today*. M. G. Holmes.

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